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COURSE OF STUDY IN DRAWING IN THE ELEMENTARY SCHOOL, SCHOOL OF EDUCATION, THE UNIVERSITY OF CHICAGO. IV

By Members of the Department of Art Education in the College of Education
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GRADE VI

Methods and Subject-Matter

I. Continued illustration of given themes:

1. Collection of material.
2. Special study and record of data for particular items called for by the subject in hand.

The theme drawing is guided by specific questions calculated to concentrate attention in such a way as to lead the children to the new experience or observation demanded by the theme. Thus it develops ability to explore material systematically, under guidance of specific questions, and to produce records which shall answer these questions. The most important themes selected for illustration here are pioneer life and early Colonial life, from the history; the tropical region of Africa, from the geography; and stories and poems from the literature, as "Rip Van Winkle," and parts of the *Iliad*.

One successful method of presenting these themes for illustration is as follows:

Each child chooses the part of the story he wishes to represent. He then writes this subject down on a piece of paper and makes a list beneath it of every object he will need to draw for his composition. In the case of tropical Africa, an average list reads somewhat in this way:

Natives Hunting Elephants

Forest
Jungle
Elephants
Natives
Sky
Land

Some of these lists are read aloud and the class gives suggestions. After this each child makes a quick sketch which will show the general plan of his picture. Then a page of detailed and careful drawings is required, which will show that the child knows how to draw definitely each object on his list. It is at this stage that the children have the opportunity to gather their own material for data. They take their sketchbooks to the museum or library and look up pictures of the animals, people, or objects that they need. From many different sources they at last gather material to help them in making their detailed drawing of each object on the list. When this page of careful sketches has been completed, the child is ready to make his final picture. There is class criticism of the quick plans for the compositions, and discussion of some of the important underlying principles. Comparisons are made with good pictures, and such points noted as: ways of emphasizing the center of interest, dominant and subordinate masses, beauty of line, values, color, etc. The final arrangement of objects in the compositions is criticized by the class before the color is put on, and corrections are made as far as is possible. Water colors are used for the finished picture.

II. Detailed study of a few selected objects to be added to the graphic vocabulary and an elaboration of those objects already learned:

1. Continued study of animal forms. Some knowledge of general, anatomical structure of a bird and an animal, e.g., from sketch of general framework of skeleton and from form of the framework in wire, and from modeling the muscular form upon this (from anatomical diagrams, or other sources). Different interpretations, e.g., quick sketches with pencil and brush from the object and from memory. Japanese drawings are studied to secure better technique.

2. Plant drawing with different interpretations, for example:
 - a) Drawing of character and growth with a few brush strokes to show individuality of given plants. Compare with shadows and with blueprints.
 - b) Careful drawing of certain characteristics of detail, e.g., shapes of petals, leaf margin, structure, joints, etc., from nature and from blueprints.
 - c) Further study of effects of foreshortening.
 - d) Exact matching of color.
 - e) Drawing in careful outline and coloring with flat tones of water color or colored pencils.
3. Drawing of simple constructed objects to show general structure, for example, rectangular solids with consistent sequence of lines. The three key lines are selected from objects such as books, boxes, houses, and the other lines of the form are experimented with until they follow in the right sequence, or until the object "looks right." In connection with the illustrations for early pioneer life, the children need to draw a log cabin. They begin this by drawing the angles made by the key lines. This will determine how far below or above the eye the object is. The house is built upon this angle, and filled out as though it were a rectangular box. Details may be added later. Drawing of tools and objects used in games, e.g., tennis racquet, croquet mallet, skates, plane saw, showing structure of object and effect of foreshortening. Ellipses are drawn in connection with representing cooking utensils in different positions.
4. Correct judgment of proportions and spatial relations:
 - a) In objects and groups of two or more objects.
 - b) In maps, plans, and diagrams.
 - c) In geometric figures, e.g., circles, squares, and oblongs of given proportions.
5. Representation of landscape in connection with the study of the tropical region of Africa, South America, and Australia. This involves a review of the desert types of landscape learned in the primary grades, and also of most of the animal forms used previously. A few new types are added,

and the old ones are drawn with greater detail and better technique.

6. The human figure is drawn as indicated for Grade V. More attention is given to the shapes of hands, arms, feet, and legs. Figures are used in nearly all of the illustrative work, especially in the drawings of pioneer life, and of scenes for the literature.

III. The design work in this grade, as in the others, underlies as nearly as is possible all of the art work. Where books are made, the covers must be decorated, title-pages, illustrations for the written paragraphs, initial letters, head-pieces, tail-pieces, etc., must be made. The written work itself becomes a problem in design, and is so arranged upon the page that pleasing margins are left on all sides. Through all of this work the children can now begin to formulate for themselves some of the more fundamental principles of design.

Much of the design grows out of problems to be met in the household art period. Decorative units and borders are made for cross-stitch and other sewing problems.

The *School Reporter* (the Elementary School magazine, edited once each quarter by the children) calls for designs for the cover, tail-pieces, illustrations, etc. This work must be done in India ink, and this affords a new way of treating the drawings.

IV. Special emphasis is placed here upon the use of water colors as a medium for representing landscape and also in design. The problems of values and hues are discussed and much experimenting is done. A set of sheets is made by each child which will show the amount of color theory and the technique he has acquired.

Standards of Attainment

I. Training in gathering data from pictures, etc., by means of collections of notes and sketches for illustrating a given theme.

II. Ability:

1. To draw from memory, with more expression, animal and bird forms, adding more knowledge by nature-study, sketches for data, collections of pictures, modeling, etc.

2. To represent plant forms and trees with more expression of individual character and structure:
 - a) With rapid brush strokes in ink and color.
 - b) With careful pencil drawing.
 - c) With flat tones of color over pencil drawing.
3. To sketch objects and diagrams in good general proportions; to draw groups of two or three objects in good relative proportions and in different positions; to draw constructed objects, rectilinear and curvilinear with some feeling for structure and for sequence of lines, and representation of different positions.
4. To draw on board or paper geometric relations as suggested in Grade V.
5. To represent, in addition to types of landscape already learned, the most common forms of tropical landscape, e.g., jungle regions, deserts.
6. To draw the human figure in action with good general proportions, and with more careful representation of shapes of hands, feet, legs, arms, etc.

III. Ability:

1. To make decorative interpretations of animal and plant forms, with more appreciation of the beauty of line.
2. To formulate some of the fundamental principles underlying all good design.
3. To print, using the double-lined letters, as found in a good Roman alphabet; also to print with the lower-case letters.
4. To make symbols and monograms of letters.
5. To make borders of geometric units, decorative units from geometric shapes, cutting corners and sides.

IV. Ability to use water colors and crayons in all illustrative work and design.

Ability to make runs of hues between any two colors with water colors.

Ability to make five values of a color, and to place any color as to its hue and value.

Color in design: ability to combine light and dark with a pleasing result.

GRADE VII

Methods and Subject-Matter

I. Continued illustration of given themes; knowledge of how to go to work to collect material for a given theme; and readiness to assume responsibility for gathering the necessary data, by pictures, sketches, etc.

The themes chosen for illustration here may come from the literature, history, or geography. The unit of lifesaving, in connection with the literature, furnishes good material. The children have a chance to study the shapes of life-boats, lighthouses, coastlines, and the costuming of the life-savers. The subject of bridges calls for much illustration, and offers a chance for work with constructed objects. The geography requires illustrations which will picture the different kinds of landscape in the United States, and also the industries of each section. This involves all the types of geographical landscape used in the lower grades. The problem here is to draw readily from memory with more elaborateness and detail, and with more thought of decorative treatment in all the illustrative work. Some of the topics illustrated are *Julius Caesar*, *The Vision of Sir Launfal*, patriotism, and the King Arthur stories.

II. Special study of illustrations to discover ways of representing more skilfully such particular objects as plant and animal forms, the human figure, etc.

The work of this grade is a summary of all the work in the previous years. Objects in the graphic vocabulary are reviewed as often as possible. The human figure is drawn in greater detail, as in Grade VI; illustrations of the knights of King Arthur give a good opportunity for this.

The building up of a concept of rectilinear and curvilinear solidity is continued from Grade VI. The sequence of lines is emphasized, through work with the key lines of a rectilinear solid; the effect of modifying the angle formed by the key lines; how to build up, add to, or modify rectangular shapes in terms of drawing. The drawing of objects extending above and below the eye is worked out by giving such a problem as the following: Imagine a box above

the eye and a similar one directly below, at the same distance; sketch boxes to fill the intervening space.

The method of building up the concept of curvilinear solidity is after somewhat the same manner as the foregoing. There is much practice in drawing ellipses or "flattened circles." Then the effect of modifying the width of the ellipse in cylindrical and hemispherical forms is noted. These forms are built up, added to, and modified, and objects are drawn which extend both below and above the eye, e.g., cylindrical towers, etc.

The point stressed in this work with constructed objects is that it should be drawn so that it "looks right." Nothing is said about vanishing-points, and none of the theory of perspective is given. The child experiments with the sequence of lines until the object looks right to him.

There is continued drawing of geometrical and spacial relations previously studied. It is here that the children should receive a knowledge of angles in terms of degrees, e.g., 15° , 30° , 45° , 75° , etc.

III. The study of good pictures comes through the associating literature and effects in nature with works of art. The children look for pictures which seem to them to illustrate certain literature or effects in nature. While they are actually having the experience of producing a composition or some special effect, they are able to have a very real sympathy and appreciation for the masterpiece in which the artist has succeeded in securing what they are working for.

IV. The design in Grade VII is a summing up of all the previous work along that line. The principles can be formulated to some extent, and applied in all the work, as in household art, woodwork, clay, etc.

The children continue the experimentation with conventions and symbols for aesthetic expression, e.g., decorative representation of well-known animals or plants, making these with free brush strokes until some decorative style is developed. Collections are made, from magazines, etc., of good examples of decorative animals, e.g., heraldic forms.

In connection with the study of beauty of line there is the drawing of spirals, and of harmoniously related lines, as in the

anthemion. These are drawn on the board, and on paper with pencil and with brush. The children are encouraged to collect examples of beautiful line combinations. This work should influence all of the compositions made as illustrations for themes as well as the formal designs to be used as decorative units, tail-pieces, titles, etc.

V. Some of the underlying principles of color theory are worked out here. All of the previous work with color is reviewed, and a series of color sheets is made which illustrates these principles. This knowledge is applied to all work in which color is used.

Standards of Attainment

I. Ability to illustrate any given theme: to gather, independently, the necessary data, and to produce a result artistically good, and also true from the standpoint of the subject-matter illustrated.

II. The representation, from memory, of all the forms learned in the graphic vocabulary throughout the school; and to represent from the object any form, with good proportions and accuracy of detail. Ability:

1. To draw readily from memory any of the animal and bird forms used in the previous years, to represent these with detail, and to give different interpretations through the use of different mediums.
2. To represent plant and tree forms with more expression of individual character and structure.
3. To draw groups of constructed objects—rectilinear and curvilinear solids—with feeling for structure and sequence of lines, and to represent these in any position.
4. To draw, with a fair degree of accuracy, on board or on paper, geometric relations—such as angles, oblongs, squares, etc.—of given proportions.
5. To represent the human figure with more detail and accuracy than in Grade VI, through study of the shapes of hands and feet and a general knowledge of the structure of muscles and bones.

6. To represent truthfully and with pleasing artistic effect any type of landscape, from memory; and to sketch from observation portions of landscape in the immediate environment.
- III. Appreciation of good pictures through the study of a few selected masterpieces.
- IV. Ability to appreciate and apply the fundamental principles of design:
 1. Ability to make decorative interpretations of any of the forms in the graphic vocabulary, e.g., animal, plant, and to treat any type of landscape as a decorative composition.
 2. Some appreciation of beauty of curved lines with an attempt to carry it over into all original designs.
 3. Ability to space well and print short quotations, and to illuminate these simply; to use decorative type of letters, e.g., the Roman Gothic; to treat letters decoratively in the use of ciphers, monograms, and initial letters.
- V. Ability to appreciate color through the knowledge of some of the simple principles of color theory, and to apply this knowledge in the use of color.
 1. Recognition of different intensities in color.
 2. Ability to work out simple harmonies.
 3. Ability to place any color approximately, by naming it in terms of its hue, value, and intensity.
 4. Color in design: ability to make pleasing combinations of color opposites.